

26 years of service to numismatics

NI BULLETIN



OCTOBER 1990

Volume 25 Number 10 ISSN: 0197-3088 Price Two Dollars

TABLE OF CONTENTS

FEATURES

An Introduction to Byzantine Coinage, No. 64, <i>by R. R. Kutcher</i>	232
Give Credit Where Credit is Due, <i>by Simka Duritzky</i>	240
Islamic Portraiture on Coins, <i>by Joseph Uphoff</i>	225
Tons of Money, <i>by H. V. Norton</i>	233
What's in a catalog, <i>by Peter Kraneveld</i>	236

DEPARTMENTS

Book Reviews	242
Member Notice Page	244

INSIDE N.I.

Librarian's Report	223
Membership Chairman's Report	223

OTHER ITEMS

Blackened G.B. Farthings, ca. 1990	232
Moorcroft's and Trebeck's Numismatic Comments of 1819-1825	235
Numismatic Extracts from Selected Literature	239
Numismatic Gleanings	231
Teutonic Order	244
When is Money Not Money? Mexican Banking in 1913	224

BOARD OF GOVERNORS

C. C. ANDREWS
Chairman & Past President

ROBERT W. RICHTER
President

ROSS SCHRAEDER
Secretary
214-995-4921 D
214-239-4347 N

LARRY KNIGHT
At-Large-Director

WILLIAM E. BENSON
MARVIN L. FRALEY
JACK E. LEWIS
ELMORE B. SCOTT
JOHN E. VANDIGRIFF

Past-Presidents

DR. HOWARD FORD
Vice-President

DON C. DOUGLAS
Treasurer

DON TIFFIN
At-Large-Director

KARY T. EDWARDS
PHILIP L. LAWRENCE
CHARLES MUCHMORE
WM. B. THOMPSON
CARL YOUNG

APPOINTED STAFF

Curator, NI REFERENCE COLLECTION
Philip L. Lawrence

Curator, JOHN GRAVES MEMORIAL
PAPER MONEY COLLECTION
David Block
P.O. Box 12473
Gainesville, Florida 32602

Editor, *NI BULLETIN*
Marvin L. Fraley, N.L.G.
2813 - 57th St.
Lubbock, Texas 79413
Phone - 806-795-7623

Article Editor, *NI BULLETIN*

Position
Discontinued

Book News & Reviews Editor,
NI BULLETIN

Position Open

Article Abstractor, *NI BULLETIN*
Joseph Uphoff
La Jolla, California

Index Compiler, *NI BULLETIN*
Dick Schubert
Denver, Colorado

Publicity Chairman
Stuart T. Eisen
Phone - 301-530-5400

Librarian, NI BOOK LIBRARY
Granvyl G. Hulse, Jr.
30 Pleasant St.
Colebrook, NH 03576

Librarian, NI CATALOG SUB-LIBRARY
Donald H. Mead
323 N. Estelle
Wichita, Kansas 67214

Librarian, NI PERIODICAL LIBRARY
Jim Haley
P.O. Box 4057
St. Johnsbury, VT 05819

Mail Bid Sales
Carl Young
P.O. Box 1836
Dallas, Texas 75221

NI Publications Chairman
Randolph Zander

Photographer, *NI BULLETIN*
Dick Hanscom
P.O. Box 2832
Fairbanks, Alaska 99707

Moderator, NI EDUCATIONAL PROGRAM
William F. Spengler
2032 Ridgeway
Colorado Springs, CO 80906

Correspondence should be directed to those persons and addresses above for departments indicated. All other correspondence should be mailed direct to NUMISMATICS INTERNATIONAL, P.O. Box 670013, DALLAS, TX 75367-0013.

MEMBERSHIP FEE: Individual & Club Membership - \$15.00 Annually. Junior Membership (18 years of age and under) - \$10.00 Annually. Senior Membership (70 years of age and over) - \$10.00 Annually.

INSIDE N.I.

October, 1990 Applications for Membership: The following persons have applied for membership. If no written objections are received by January 1, 1991, their membership will become effective on that date.

- 2338 Perry Fellwock, 203 Delaware Ave., Jersey City, N.J. 07306
- 2339 Lyndon Thomas, c/o Fiduciary Trust Co., Two World Trade Center,
New York, N.Y. 10048
- 2340 Robert Darley-Doran, Avington Park, Winchester S021 1DD,
England
- 2341-MT Ron Guth, 1707 Nicholasville Road, Lexington, KY 40391
(German Coins)
- 2342-MT William Snyder, P. O. Box 1242, Cookeville, TN 38503
(World Double-Struck Coins, Russian Imperial Silver &
Copper, Milled Irish Copper, Spanish Silver to 1830)
- 2343 Robert Simpson, 823 South 3rd St., Hoopeston, Ill. 60942

LIBRARIAN'S REPORT

I. Acknowledgement is made below to those who have donated material to the NI Library:

Randolph Zander

JG98.JosP:R974:GFHL
JOSEPH, PAUL

Die munzen des graflichen und furstlichen hauses Leiningen.
1974 reprint of 1884 work, 110pp, w/plates.

JG98.JosP:R974:MMS
JOSEPH, PAUL

*Die munzen und medaillen des furstlichen und graflichen
hauses Solms.*
1974 reprint of 1912 work, 204pp, w/plates.

JG98.Piew:1928:UWK
PIEPER, WILHELM

Unedierte Westfalische kupfermunzen, marken und medaillen.
Pub. 1928, 50pp, w/plates.

AA50.RitH:1977:DML
RITTMAN, HERBERT

Deutsches munzsammler-lexikon.
Pub. 1977, 447pp, illus.

UB50.ScaC:1965:CMi

SCARFEA, CESARE GAMBERINI DI

Raccolta delle principali leggi ordinanze, decreti e

manifesti relativi alla carta monetata in Italia (del 1746).

Pub. 1965, 491pp, illus.

JD95.VazJ:1980:IPM

VAZ, JOAQUIM FERRARO

Dinheiro Luso-Indiano. Indo-Portuguese money.

Pub. 1980, 606pp, illus.

JG98.WeiJ:R976:KMW

WEINGARTNER, JOSEPH

Beschreibung der kupfermunzen Westfalens nebst historischen nachrichten.

1976 reprint of 1872 work, 379pp, w/plates.

II. In addition to the above we would also like to thank David Kwapisz, Lester Snell, Robert Plemmons, Marvin Fraley, and William F. Orne for their donations of numismatic material to both the Book Library and the Periodical Library.

III. Though a number of members have replied to our earlier request for help, we still need assistance in going over our collection of books relating to various countries and advising what we should have to round out our coverage. Please, if you have a field of expertise let us know. We will be glad to send you our listing for your comments.

Granvyl G. Hulse, Jr., Book Librarian
Jim Haley, Periodical Librarian

WHEN IS MONEY NOT MONEY? MEXICAN BANKING IN 1913

December 17th (1913)

Yesterday the run on the Banco Nacional and the Banco de Londres y Mexico for the exchange of certain bank-notes, no longer good, was enormous. Many shops are hanging out signs that notes of Chihuahua, Coahuila, Queretaro, Guanajuato, etc., will not be accepted from customers. The richer refugees coming in from Chihuahua had hundreds of thousands of each. Oh, for a few wicked *cientificos*!

A lot of trouble about the Constitutionalist fiat money is beginning in the north. Merchants who fight shy of it are put in jail, regardless of nationality. Its appearance, to a careful, thrifty man must be appalling. Bills have only one signature, and any one holding them forges the missing signatures, or the nearest and most interested *jefe politico* affixes the stamp of his *jefatura*. The drawback is that it is difficult to get merchandise or food in exchange. When is money not money? That way lies economic ruin.

From Edith O'Shaughnessy, *A Diplomat's Wife in Mexico*, New York & London: Harper & Brothers Publishers 1916. pp. 96-97.

(Submitted by R. J. Hébert)

Islamic Portraiture on Coins

Joseph Uphoff, La Jolla, California, NLG, NI #1411

"Verily wine and lots and images, and the divining arrows are an abomination, of Satan's work; therefore avoid them, that ye may prosper."

Quran v.

Despite the words of the Prophet there have been violations of this proscription of Islam throughout its history. While many isolated examples of this exist, these will not be discussed here. Instead, there have been three relatively lengthy periods in which Islamic rulers have placed a portrait of either themselves or an animal on their coins. These include the Arab-Byzantine and Arab-Sassanic issues, coins minted by the Turco-Mongol invaders of the modern Moslem nations commencing with the Persian copper city issues in the eighteenth century AD.

Coins are generally issued by peoples with a settled economic base in which the need for an easily transportable means of exchange is necessitated. Nomadic cultures, such as the Arabs of Mohammed's day, relied more on their livestock as a measure of wealth and assessed their status in the society accordingly. While a strong numismatic tradition existed in both the northern and southern ends of the Arabian Peninsula, such was not the case in the central portion. Thus when the Arabs encountered the Byzantine and

Arab - Byzantine

Emperor series: circa AH 14-50 (AD 635-670)



obv: standing emperor



rev: angular "M"

Sassanid Empires to the north it is not surprising that they recognized the need for a coinage of some sort. However, due to both the rapidity of their advance and the lack of an indigenous coinage they did not immediately impose their economic system upon the newly conquered lands. Instead, they imitated the coins already in circulation. But, rather than copying them, they utilized the basic design and changed certain particulars to better reflect their cultural beliefs (e.g., Arab-Byzantine coins often lack Christian symbolism and both have Arabic inscriptions instead of Greek or Persian).

However, in AH 71 the fundamentalist Caliph Abd Al Malik decreed that these imitations were sacrilegious, banned their production, and instituted the practice of minting coins with only the name of the ruler, the date, the mint, and an inscription from the Quran. While production of Arab-Byzantine coins was halted almost immediately, it would be another fifty years before the Arab-Sassinid coins were finally put to an end. This is perhaps reflective of the remoteness of some of these areas from the capital of the Caliphate at Damascus and the beginnings of the disintegration of the early Arabic Empire.

It would not be until the expansion of the Seljuks into Asia Minor that the next era of Islamic portraiture would commence. However, neither the Seljuk kings nor their Urtukid and Zangid contemporaries were directly influenced by the Byzantine coins circulating in the same area. This is not to imply that some Byzantine motifs were not employed--they were--but economics (the predominant reason for copying another peoples' coins) was not the reason for this violation of Quranic Law. Instead most of these show Greek, Roman, and other portraits, which indicate that another explanation must be sought.

These imitations of Seleucid and Roman motifs indicate incidental contact through trade and the occasional discovery of a hoard by the Turkic inhabitants of the region. In addition to these, the Turks employed several motifs from their own culture, which were not influenced by direct contact with the people of Asia Minor but indicate an older origin.

After careful examination of these, I became extremely skeptical regarding the commonly held belief that they were a direct result of contact with the Byzantine Empire. As most do not exhibit distinctive Byzantine motifs, another reason is needed. It is extremely rare that one nation imitates the coins of another over several generations for purely economic reasons. Instead the symbols on these must have a more tangible relationship to the people authorizing their use. This can be found in the religious beliefs in Asia prior to the advent of Islam.

While investigating this problem, I wrote a letter to Dr. James R. Moriarty III of the University of San Diego, who responded:

"In my opinion you are correct in the assumption that there is an older or deeper base for such symbols as the horseman, the bull, the sunburst, the Phrygian cap, etc. My study of religious symbols of the pre-Christian world shows a direct influence in Turkish (as well as Byzantine) art from the ancient and extensive Mithras cult. This cult is an off-shoot of Zoroastrianism and was based on the concept of perpetual warfare between good and evil,

light and darkness. The origins of the Mithric cult lie well within the geographic area demarked by your coins. The religion still abounds in ruins containing the earliest Mithric symbols. Thus, you see, it was in my opinion, unnecessary for the Seljuks, Zangids, and Urtukids to obtain them indirectly from the Byzantine. I should note also that Mithraism spread to the Roman army long before Christianity. Therefore, Mithric symbols were available through Roman soldier cult members at the founding of Constantinople."

When the early Arabs entered this region they encountered a group of people already using coins imitating the Sassanid issues circulating west of them. These Turco-Hephthalite issues were also copied by the Arabic mints at Bokhara and Seistan. The Arabs also imitated the Hephthalite coinage that circulated to the north. Once

Bokhara

Islamic issue of Caliph Al Mahdi: AH 158-169 (AD 770-785)



Islam was established, these imitations died out among its practitioners. However, one Turco-Hephthalite kingdom remained independent of Moslem control and began utilizing the bull-and-horseman motif. From Zabul, its mint, this spread southward and eastward into India through its later kings who established themselves in Ohind.

For the most part the next four centuries were devoid of pictorial representation on Islamic coins. There are two notable exceptions that should be mentioned, specifically certain issues of the Samanids and Ghaznavids.

While admittedly sparse, a pattern can be discerned, that being that both imitated the bull-and-horseman coins of Ihid when they controlled areas in which these circulated and that both were Turkic people. In fact, of all the followers of Islam, the Turks were the most consistent violators of the proscription against using portraits on coins. Another point to consider is that this practice continued through many dynasties and can be traced either directly or indirectly to the coins minted at Zabul.

Samanids

*Anonymous (struck in the name of Khudavayaka)
Kabul-Ghazni region circa AH 300-351 (AD 912-962)*



obv: bull seated



rev: horseman

Nasir al din Masa'ud

Rajput bull-and-horseman type billon dirhem



obv: Masa'ud above
horseman

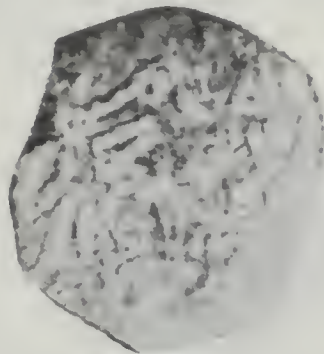
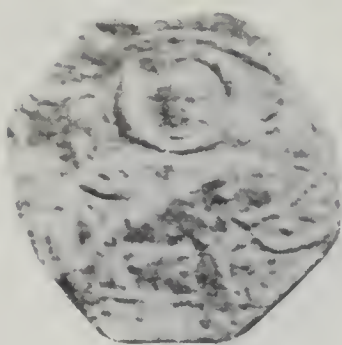


rev: Sri Samanta Deva above
bull

After Seistan ceased issuing Sassanid imitations, the tradition of portraiture was inherited by the Turco-Hephthalites of the Shahi Dynasty, who continued it throughout this period. The next independent Turkish dynasty to use the bull-and-horseman motif was the Samanid, who minted these with the intent that they circulate in the Kabul-Ghazni region. These coins were minted for about fifty years before being replaced by more conventional Islamic motifs. Eventually the Samanids gave way to another Turkic dynasty, the Ghaznavid. This dynasty issued coins portraying a bull on one side but an inscription instead of a horseman on the other. From this break in tradition can be seen the beginning of the development of distinctly Turkic motifs. This is despite the fact that the bull is Rajputi in design. The first truly distinctive Turkic pictures to appear on coins came with the successors to the Ghaznavids: the Seljuks, who eventually entered Asia Minor in about the mid-fourth century AH.

Once there, they formed two kingdoms, each producing coins with pictures. The slightly earlier Seljuks of Rum issued pieces exhibiting a man on horseback on the obverse as the dominant motif. These are a direct descendant of the earlier Samanid coins showing a similar design. However, the Seljuks of Syria broke completely with this tradition and issued coins portraying an elephant/lion motif. While the former has nothing to do with the pre-Islamic Mithric

Seljuks of Syria
Ridwan ibn Tutush: AH 488-507 (AD 1110-1129)



obv: elephant, sun above rev: hexagon containing legend

cult (the derivation of most of the symbols found on Turkic coins), the latter does and represents the first instance of its use on Islamic coins.

As some Turkic people were migrating westward, others were traveling toward India. While the Ghaznavids occupied an area in the Indus River region and north, it would be their successors, the Chorids, who were to make the first incursions into India proper. Once there, they encountered the same types as circulated south of their homeland and that several previous Turkic rulers had imitated. While the founder of the Delhi Sultanate issued coins portraying a Hindu goddess, his successors took a less radical path and minted imitations of the bull-and-horseman motif in one variation or another, usually with only the latter. This continued intermittently through the next dynasty at Delhi --the Slave kings--who were the last Moslem rulers to employ this motif on any consistent basis in India.

Local economics often played an important role in the decision to imitate a given coinage. However, religious considerations also are a factor to some rulers. Such is the case here, for Islam split into two major denominations --Shi'ite and Sunni. Each developed its own beliefs regarding portraiture, the Sunni being more conservative in this regard and influencing the newly arrived Turks accordingly. The rise and fall of the various early Turkic dynasties in Asia Minor can be directly traced by the use and gradual disuse of portraits of people and animals on their coins. This trend was complete by AH 765 with the death of the Urtukid monarch Shams al din Salih.

Yet the use of portraiture would be employed once more but for a reason entirely different from those mentioned above. One aspect of Islamic coinage in general is that it requires an individual to know its alphabet in order to recognize who mints its coins. This can present a serious problem in an illiterate society such as Persia of the twelfth century AH. Even the people in charge of the mint could not read. To circumvent this problem, the Saffavid rulers authorized a large number of cities to mint their own copper coinage using easily recognized symbols such as

Tehran
Lion design



lions, bears, and anything else that the mintmaster came up with. There is no pattern to these as each city minted coins featuring one design a few years and then changed to another. Even when a particularly long-lived mintmaster was stationed at a city, the same motif might appear in his lifetime two or even three times. There was also duplication among the various cities during the same period. On the surface this would seem to present a problem of identifying a particular city's coinage. However, most of the people using these coins were peasants who were not very likely to travel much beyond their birthplace and not likely to encounter very many different motifs. And merchants, the only class to potentially have the problem of determining where a given coin came from, used primarily silver and gold pieces and did not concern themselves with the local copper issues of a given area until they were in that area.

Within a century the central government had begun minting coins with pictures of animals similar in style to local city issues. Soon thereafter, coins with the ruler's portrait began to appear. This latter development was probably the direct result of British influence in the area. One aspect of this was the circulation of British coins throughout the region that show the portrait of the ruler on the obverse and a heraldic device representing the country on the reverse, a typical European motif. One result of their association with their protectors was the imitation of the latter's coins. However, distinctly Persian motifs were used--the lion-sunburst, in particular, on the reverse. The obverse showed the portrait of the ruler. This style had been utilized in one form or another through AH 1399, when the monarchy was overthrown. And yet despite his fundamentalism, Khomeini issued currency with his portrait on it and only gradually began minting coins with an inscription and nothing else.

While Persia was the first in five centuries to issue coins with a portrait of its ruler, it would not remain the only one for very long. Within fifty years, as British influence spread throughout the Middle East, Islamic nations began to abandon their traditional method of coinage using nothing other than an inscription on both sides of their

coins in favor of a portrait of their ruler (Egypt), a building (Afghanistan), or some other motif. By the end of colonialism in the 1380s this trend had become dominant throughout the nations following Islam, so that there is currently no nation that places only an inscription on its coins.

The use of portraiture on Islamic coins was generally influenced by contact with other cultures that existed in the regions the Arabs conquered. For the most part, these portraits were adopted by the Arabs, who eventually evolved a unique style of their own. This is especially true of the coins minted by the various Turkic dynasties occupying the Indus River region and having contact with the Hindu and Zoroastrian kingdoms to the south. Eventually their descendants arrived in Asia Minor and probably found a hoard of Greco-Roman coins. In addition to imitating these, the Turks minted coins with distinctly original portraits of their rulers. These represent the high point in traditional Islamic coin portraiture.

While most of the above examples were minted for political, cultural, or economic reasons, the coins minted by the cities of Persia during the twelfth and thirteenth centuries AH exhibit pictures as a means of identifying their origin due to the overwhelming illiteracy of the people working at the mint, who needed at least one individual who could read what they were placing on the coins. Through British influence, there evolved a national coinage showing a portrait of the ruler. Within a century, portraiture became predominant throughout the Islamic world, replacing the more traditional practice of utilizing only inscriptions on both sides of coins.

Generally, use of portraiture responded to a perceived economic, political, or social need dictated by the circumstances that various Islamic rulers found themselves in. Only when a more conservative person became king or when a region passed from Shi'ite to Sunni, would the practice of portraiture cease. Placing pictures on coins, a violation of the Quran, occurred in regions controlled by the Shi'ites, who did not accept this position, or where contact with a non-Islamic nation was maintained for a substantial period of time.

NUMISMATIC GLEANINGS

"Let it be remembered that every coin was struck by somebody, in some place, and at some time, and every piece of metal becomes at once a teacher of history, geography and chronology."

--Charles J. Rodgers, *Coin Collecting in Northern India* (1894), page 119.

(Submitted by David G. Briggs)

AN INTRODUCTION TO BYZANTINE COINAGE

R. R. Kutcher, Lincoln, Nebraska, NI #1289

No. 64 - ISAAC II & ALEXIUS IV (1203-1204)

This short joint reign lasted from the 18th of July 1203 until the 28th of January 1204. In the spring of 1203, the Western Knights had entered into an engagement with the Venetians for transportation of their armies to the Holy Land. However, when the Venetians learned that the Knights were without funds, they were not too anxious to carry through with their agreement. At about this time, the young Alexis Angelus, son of the deposed Emperor Isaac II, turned up in Venice and a shrewd plan was formulated by the Venetians to take Alexis back to Byzantium and place him on the throne. In this way the Venetians hoped for a rich harvest from the plunder of the capital city as a reward for taking the Knights to the Holy Land. In the ensuing conflict at Constantinople in July of 1203, Alexis III saw that the armies of the Western Knights and the Venetian ships were too much for his small force and he took a small ship and fled to Thrace. In this cowardly act, the emperor not only left his capital and his people to look after themselves, but he left his wife too. Seeing this treasonable display by their emperor, the people brought forth the blind Isaac II from the dungeon to meet his son, who entered the city between Baldwin of Flanders and the Doge of Venice, the blind but crafty Dandolo. Alexis Angelus was crowned as Alexis IV and given the joint rule with his father Isaac II.

At this peaceful turn of events, the Venetians persuaded the Western Armies to surround the city and to demand a settlement of their claims from the new emperors. Alexis began by plundering the churches to get gold and silver to placate the very angry mob at the city gates. But this was too much for the people of Byzantium, and they locked the city gates and murdered every Latin they found within the walls. Isaac II died of fright and his co-emperor and son turned to one Alexis Ducas, nicknamed Marzuphlus because of his eyebrows, for help. The aid of Alexis Ducas was really not what the Emperor Alexis had hoped for, for he was strangled by Murzuphlus and then he mounted the throne as Alexis V.

There are no coins known from this twofold reign.

BLACKENED G.B. FARTHINGS CA. 1900

FROM: K.E. BRESSETT'S 1962-63 A GUIDE BOOK OF ENGLISH COINS:

ALL VICTORIA'S ENGLISH FARTHINGS DATED 1897 AND EDWARD VII'S FARTHINGS IN EVERY YEAR, PLUS GEORGE V'S FARTHINGS UP TO 1917 HAD A SPECIAL BLACKENED SURFACE APPLIED AT THE MINT, TO PERMIT PEOPLE DISTINGUISH FARTHINGS FROM GOLD HALF SOVEREIGNS. FARTHINGS OF THAT ERA WERE 20 MM. IN DIAMETER, WHILE THE TINY GOLD COINS HAVE A DIAMETER OF ABOUT 19 MM. NO HALF SOVEREIGNS WERE STRUCK AFTER 1915 UNTIL 1937.

(Submitted by Fred Drost, NLG, NI-HLM)

TONS OF MONEY

H. V. Norton

(Reprinted from *THE HEART OF LONDON*, 1925)

There is no mystery about the making of money. The Royal Mint is exactly like any other factory. This surprised me. I felt that the manufacture of money must surely be surrounded by the unusual. It hardly seemed natural that this metal for whose possession we sweat and slave, lie and slander, and even, on occasions, commit murder, should be churned out by nonchalant machines no different in their general attitude towards production from those machines which cut out nails or stamp out dust bins.

It was quite a shock that I watched a half-crown machine at work. What an ideal birthday present! The thing hypnotized me. Click-click-click-click it went, and at every click a silver-white half-crown was born, a real good half-crown ready to be spent. What a generous mouth the machine had; how casual it was....

"Click-click" went the metal millionaire, shooting its lovely children into a rough wooden trough. The pile grew as I watched it. It began with a taxicab fare; the next second a twin was born; they lay together for a second before they represented a solicitor's fee, or a dog license; in five more seconds there was a whole pound lying there. So it went on hour after hour while spectators stood by reverently feeling that the machine was grinning as it pounded away enthusiastically producing potential ermine cloaks, motorcars, freehold houses, and winters in the south of France.

If only the Chancellor of the Exchequer would lend it to me for a week!

How much easier money is to make than to earn!

The first stage in the life of a half-crown is a hot foundry where men melt down bars of silver in crucibles. These crucibles lie in gas furnaces that roar like hungry lions and give out a beautiful orange flame ending in a fringe of apple-green light.

An overhead crane runs along, picks a red-hot crucible from the furnace, and carries to a place where a series of long moulds are waiting. The silver is poured, spluttering and blazing, into these moulds, and the result is a number of long, narrow silver bars, which are passed through runners till the five-foot strip of silver is the exact thinness of a half-crown.

These strips are then passed through machines which punch out silver discs with remarkable speed. The next machine gives these plain silver discs a raised edge, and the next—the machine worth having—puts the King's head on them, mills their edges, and turns them out into the world to tempt mankind.

While I was in the stamping-room of the Mint all the machines were working full blast, except one which looked like a rich relation and had become muscle bound. In one corner they were making East African shillings by the hundred thousand, in another they were turning out West African currency. The men had as much as they could to keep pace with them. No sooner had they carried away a trough full of money, with the blasé air such an occupation induces, than a second pile was lying there on the floor like a miser's hoard.

I saw enough African money made in half an hour to buy elephants, thousands of wives, guns, horses, buffaloes, and a throne or two.

The raw material of a sultanate fell out on the floor of the Mint before luncheon time.

I could not, however, get worked up on African money. My first bucketful of sixpences gave me a much greater thrill. There must have been at least three thousand of them lying in bran. In the shilling department they were turning out a good line in high-class shillings, and the half-crown corner became positively thrilling.

"Where's the gold?" I said; feeling slightly heady.

"Ah, where?" replied my guide.

"America?" I suggested.

"Ah-um," he said reflectively.

Leading from the stamping rooms are rooms where silver is polished, but more interesting is the room in which its sound is tested. I have often heard money talk, but I had never heard it sing before. How it sings!

Men sit at little tables picking up half-crowns and dashing them against a steel boss, with the result that the air is full of something quite like bird song; only much more interesting. It would surprise you to see how slight a defect disqualifies a coin. The smallest irregularity in its ring, and, flip! it is lying in the "rejected" basket.

I half hoped they allowed staff and visitors to have these throw-outs at bargain prices; but there was nothing doing.

In other rooms men crouched over a revolving hand covered with money, picking out any badly coloured coin as the constant stream advanced towards them. The next department was a mechanical weighing-room, in which wise-looking machines in glass cases put true coins in one slot, light ones in a second, and heavy-weights in a third.

As a climax I saw a giant machine that counts half-crowns into one hundred pound bags and never makes a mistake. I watched it count forty bagsful and then walked thoughtfully away.

"What does it feel like to make money all day long and draw a few pounds on Friday?" I asked a Mint worker.

"Oh, I dunno," he replied as he shook a thousand pounds through a bran sieve.

This is a merciful frame of mind.

MOORCROFT'S AND TREBECK'S NUMISMATIC COMMENTS OF 1819-1825

It is also mentioned that coins were often found in the neighborhood, but not being current they were of no value, and were exchanged by the finders for common pyce (1) at the nearest shopkeeper's. Accordingly we sent persons to the adjacent villages and to Jelalabad (2), to endeavour to procure some of these coins. From the latter our agent brought us two Russian copeks (3); from the villages we obtained between thirty and forty curious medals (4), having on one or both faces human figures, frequently in combination with those of the elephant or the bull, indicating their having been struck by order of a prince who was either a Buddhist or a Hindu. The variety was considerable, and two or three appeared to be Grecian (5), particularly one that had on one side the right arm raised and projecting, as if in an attitude of command. On others, of a larger size, was on one face the profile figure of a man in a close vest, with a cap on his head, facing to his own right, his right hand apparently placing something on a pile which might be meant for an altar, his left resting on his hip. The other face represented a figure wholly or partly naked, standing by the side of the Indian bull. One one was the figure riding on an elephant; on another a figure seated on a lotus. The rust on them, and the decayed state of their surfaces, proved these coins not be of of recent fabric. Most of the coins bore inscriptions, but they were mostly indistinct, and the characters were not known. In some of the larger pieces they were more legible, and would, perhaps, be readily decipherable by persons acquainted with the alphabets of India.

-
- (1) On the *pyce*, see Frey, *A Dictionary of Numismatic Names*, pp. 180-1 where it is called *pice*.
 - (2) Jelalabad is a town of Nangarhar province, E Afghanistan, W of the Khyber Pass and on the Kabul river near its junction with the Kunar.
 - (3) The Russian *kopek* of this period bore the bust of Alexander I, A.D. 1801-1825.
 - (4) Not medals, but Kushan coins.
 - (5) Possibly of Soter Megas, circa A.D. 55-105.

Taken from p. 366-367, part II, William Moorcroft and George Trebeck, *Travels in the Himalayan Provinces of Hindustan and the Panjab; in Ladakh and Hashmir; in Peshawar, Kabul, Kunduz, and Bokhara*. Two volumes. New Delhi: Sagar Publications 1971 reprint.

(Submitted by R. J. Hébert)

What 's in a catalog?

Peter Kraneveld, Draveil, France, NI #1131

My precious 12th edition of Richard Yeoman's MODERN WORLD COINS slipped out of my hands, fell on the floor and broke in two. The accompanying noise was my heart, breaking as well. As I calmed down I started asking myself some questions. Why was I so upset over a catalog from 1978? Indeed, why was I still using it? The 17th edition of the STANDARD CATALOG OF WORLD COINS by Krause and Mishler (KM) is in my library. It contains more and better information, more pictures and it is up to date.

I hate to think of myself as a conservative curmudgeon, so the incident forced me to reflect. Is my preference for the Craig/Yeoman catalogs based on something concrete or am I just loath to change? Why are so many people complaining about the new KM numbers? Are the people in Krause Publications listening at all?

Three reasons for not using the KM catalogs stuck out:

- KM is large and heavy while Yeoman's books easily fit in a briefcase;
- it is hard to turn a page in KM, because the paper is so thin that the pages become wrinkled and the corners folded in no time;
- I dislike the KM numbering system.

I can easily furnish Krause Publications' answers to these complaints: *KM provides much more information than the Yeoman/Craig books. Therefore KM must be bigger and heavier. To prevent it from being even bigger and heavier it is printed on thin paper. As for the Yeoman/Craig numbers: they could not be used for some countries any more due to extensive revisions (e.g. India and some German States). While we were at it, we revised the numbers for other countries as well.* These arguments explain, but they do not help.

What is a catalog?

I think the perfect catalog should perform two functions. It should be an instant inventory and want list with prices (the *investment* function) as well as a coin collector's encyclopedia (the *scientific* function).

The investment catalog should show me at a glance which coins I have and which ones I want and how much each coin's market value is, either as a collector's item or as bullion. A coin should be easy to locate. The catalog should help me to identify a coin rapidly.

The scientific catalog should tell me what relations coins have with each other (e.g. which coins form a series, from high to low or from low to high values) what relations there are between series (their historical order, how new denominations relate to old denominations) and where the coins circulated. I would like to see information for each territory on old and new country names, constituting parts of a country, the names of parts that were split off and continued under another country name, state emblem, flag, coat of arms, exchange rates and production techniques of the mints. For each coin I need data on mints, mintmaster, engraver, marks on the coins, the period the coin was struck if the date of the coin does not indicate this correctly or if the coin is undated, size, weight, metal content, date of withdrawal and any other item that will help me understand the historic, economic and technical place of the coin.

The perfect catalog does not exist, because the demands of the investment catalog and the scientific catalog sometimes conflict. More information means it is harder to locate a coin. Functional listing means it is harder to find the appropriate country.

KM as an investment catalog

At first glance KM seems to be an investment catalog. The first and last pages provide lots of help for rapidly identifying coins: numbers in different scripts, extensive instructions on how to use the catalog, a denomination register, a mintmark index, pictures of typical devices and monograms, mint names in Arabic script, a register of abbreviations on coins and diagrams for determining the diameter of round coins in millimeters. There is market oriented information such as recent exchange rates, gold, silver and platinum bullion prices and plenty ads.

Each country section is prefaced by details on rulers, mintmarks, initials on the coins and if necessary special information on how to identify, read or price pieces in that section (see e.g. China). Most listings include facts on gold, silver or platinum content. Every date, variety and proof strike is separately identified and priced in up to four grades.

Yet, the authors have also chosen to catalog the coins in a way that makes looking them up more difficult than necessary. First, many country names are listed under the name of the country they belong to at present. Thus, *German East Africa* is under *Tanzania*, the *Equatorial African States* are under *Central African States*, *Timor* is under *Indonesia*. A scientist would find this arrangement expedient, but an investor has to look for a country name up to four times: where he expects it, where the cross reference says it is and, if there is no cross reference, in the country index and where the country index says it is.

In addition, although coins are mostly categorized by denomination this is not always the case. The section for *Egypt* is an example of classification by ruler. Unfortunately, while the name of the ruler is on the coin, it is virtually impossible to decipher. The section for *India* is divided in sub-sections for the Mughal Empire, independent kingdoms during the Mughal Empire, independent kingdoms during British rule, Princely States, European colonial areas and the Republic of India. Each part has sections on different areas and sub-sections on the different mints operating in the area. I am not saying that this is the worst way of cataloging; just that finding a coin is a question of chance or doggedly going through the whole section page after page.

I just bought a beautiful copy of the Netherlands KM 95 writes your friend. You easily find the section on the Netherlands but it takes a concentrated search through some ten pages to locate the coin. KM does not number the coins in the order they are cataloged so number 95 may be anywhere in the Netherlands section. Again, numbering by series is very helpful in a scientific catalog but not in an investors' catalog.

Lastly, KM is inconvenient as an inventory list if you collect by type. It is hard to see quickly which numbers you have marked. Even date collectors will agree that the book is just a bit too lumpy to be comfortable at coin shows.

KM as a scientific catalog

If it does not seem to be a particularly good investment catalog, could KM be a scientific catalog? Many of the aids for identification of coins serve just as well in a scientific as an investors' catalog. Catalog numbers by series show how the series are constructed and their historical place: coins that belong together are cataloged together. Listing the different names of the same territories under one heading shows how coin series relate geographically. The background information that starts each section, the conversion chart for Mohammedan and Christian dates, the information on rulers, mints, mintmasters, marks on the coins and the period the coin was struck if the date of the coin does not indicate this correctly is primarily of value to "scientific" collectors.

Alas, as a scientific catalog too KM is less than perfect. The listing by denomination effectively negates the advantages of the numbering system. Information on state emblem, flag, coat of arms is very often lacking. The details on mints and mintmasters are given only where they have left their mark on the coin. There is no information on the engraver, even where his initials or signature are on the coin. The data on size are pictorial and therefore imprecise. Weights are not given for all types. Metal content is given without the actual metal composition in percentages. There are no historical rates of exchange in KM. The withdrawal date is not given. There is no explanation of why coin series are changed other than the list of rulers.

KM the shining

In all honesty, Craig/Yeoman was a bit of both types as well. The mix was just more practical. I learned about the hard to find countries and I enjoyed the books at coin shows, where they served as instant inventories. I used KM only when I bought by mail and had the time to go through the book in peace and with a large desk at my disposal. That's why I mourned the loss of a precious book.

Having criticized KM I am now obliged to make proposals for improvement. My choice for KM would be a scientific catalog: an encyclopedia of numismatic knowledge to enjoy in the serenity of a study. It should be clear from the above what kind of arrangements and information I would prefer for such a catalog. In my mind the most urgent task is to list coins by KM numbers, not by denomination. Then I would suggest another KM opus: a simple list of types by denomination with pictures, ordered alphabetically by the country of issue. This book would contain all the "investors'" information deleted from the scientific KM.

One should not dream; habits, tradition, historically grown situations do not change quickly. KM has shown to be less than responsive to complaints. This article has tried to make a thoughtful contribution to a discussion that should take place and ought to lead to the kind of catalog collectors want and use. After all, we are the market for these books.

NUMISMATIC EXTRACTS FROM SELECTED LITERATURE

"Mainland Greece and the Greek colonies, like the Roman world, were in fact on a silver standard, and even when gold was struck the basis of the calculation was still related to silver. Bronze coins in Italy, Egypt, and Carthage retained the weight and composition which corresponded to their values. In other places such coinage represented defined fractions of a given unit, and had a legal fiduciary value higher than than of the metal they contained."

fn. 10 - "Athens about 450 imposed a uniform system of weights and measures on its empire, and Athenian 'owls' became the recognized coinage (though some other issues continued). Professor F. M. Heichelheim also notes the establishment of 'world-wide' currencies at various points in this period, such as the 'Attic' coinage under Alexander and the Succesors, the 'Phoenician' coinage of the Ptolemies, and the more or less 'Attic' Roman *denarius* of the second century B.C."

Taken from p. 427, *History of Mankind* Volume 2 The Ancient World, by Luigi Pareti, Paolo Brezzie and Luciano Petech. (New York: Harper & Row, Publishers 1965).

(Submitted by R. J. Hébert)

Simcha Kuritzky, NLG

I read the late R. J. Hébert's article on "Abjad and the Basmala" (*NI BULLETIN*, July, 1986), and liked it very much. I have been studying mysticism for some time, and enjoy seeing a numismatic connection. However, there is one point I would like to clarify in footnote 4. Abjad came into being because of a Jewish influence, not a Greek. The idea of using letters for numerals probably did originate with the Greeks (*Encyclopedia Judaica*, 12:1255), but the Arabs learned about this from the Jews, and not from the Greeks directly.

The proof of the pudding is the fact that (1) the Abjad numeric sequence is not natural to the Arabic alphabet, whereas for both the Greek and Hebrew alphabets, numeric and alphabetic sequence are identical (e.g., the fifth letter has the numeric value five, but in Arabic the fifth letter has the value three); and (2) the numeric sequence of Arabic is the same as in Hebrew, but not Greek. If one lists out the Hebrew and Greek alphabets in order, and transliterates them into Arabic (i.e., choose letters of the same sound), the numeric values of the Arabic letters are in sequence for the Hebrew transliteration, but not the Greek (as shown in the following exhibit, *resj* and *rey* have the value 200, but *rho* is 100).

The *Encyclopedia Judaica* (1:238) states that Jews in the Moslem world wrote in Judeo-Arabic, which is Arabic written with Hebrew characters. Its use was widespread, and there is only one accepted transliteration of Hebrew and Arabic (unlike the many transliteration methods of Hebrew and English). Therefore, while I had some leeway in deciding which Arabic letters matched which Greek letters, I had no such liberty with Arabic and Hebrew--nonetheless the numeric sequences match precisely. In addition, Richard Plant's book, *Arabic Coins and How to Read Them* (a must for anyone who wants to understand their Arabic, Persian or Malay coins, both medieval and modern), on pages 102-3 explicitly states that Hebrew was the origin of Abjad. On the other hand, the Abjad method was created by Tipu Sultan (c. 1790 CE) when he reassigned the alphabet's numeric values so that the numeric and alphabetic sequences were the same.

On related points, the names Mohammed (محمد = 92 and Allah (الله = 66) also appear on Moslem coins and amulets in numeric form. The Jews still use Hebrew letters as numerals, as evidenced by Israel's use of the alphabet in dating circulating coins, commemoratives, and banknotes (Western numerals are used for Western dates, and both Western and Arabic numerals are used for denominations). In fact, two Israeli commemoratives have even based their designs on the numeric value of words: the *khai* (life) = 18th anniversary, and the *ko'akh* strength = 28th anniversary commemoratives.

If anyone else has information on numismatic-related *gematria* (the Judeo-Greek word for numerology), I would like to hear from them, either in the *NI BULLETIN* or in a letter (my address is 1220 Blair Mill Road, #508, Silver Spring, MD 20910).

Number	Hebrew Numeric Value	Hebrew Sound	Arabic Sound Equiv.	Arabic Numeric Value	Number	Greek Numeric Value	Greek Sound	Arabic Sound Equiv.	Arabic Numeric Value
1	א	silent	ا	1	1	Α α	a	ا	1
2	ב	b v	ب	2	2	Β β	b	ب	2
3	ג	g j	ج	3	3	Γ γ	g	ج	3
4	ד	d	د	4	4	Δ δ	d	د	4
5	ה	h	ه	5	5	Ε ε	e	ه	5
6	ו	o u v	و	6	6	Σ ζ	z	و	900
7	ז	z	ز	7	7	Ζ ζ	z	ز	7
8	ח	ch	ح	8	8	Η η	h	ح	8
9	ט	t	ط	9	9	Θ θ	th	ط	500
10	י	i y	ي	10	10	Ι ι	i	ي	10
20	כ	k kh	ك	20	20	Κ κ	k	ك	20
30	ל	l	ل	30	30	Λ λ	l	ل	30
40	מ	m	م	40	40	Μ μ	m	م	40
50	נ	n	ن	50	50	Ν ν	n	ن	50
60	ס	s	س	60	60	Ξ ξ	x	س	60
70	ז	'	ع	70	70	Ο ο	o	ع	70
80	ח	p f	ف	80	80	Π π	p	ف	2
90	ט	tz	ظ	90	90	Ρ ρ	q	ظ	100
100	פ	q	ق	100	100	Σ σ	r	ق	200
200	ק	r	ر	200	200	Τ τ	s	ر	60
300	ש	s sh	ش	300	300	Υ υ	t	ش	9
400	ת	t th	ث	400	400	Φ φ	u f	ث	6
Additional Judeo-Arabic characters:					500	Χ χ	kh	خ	80
none	'ת	dh	ط	700	600	Ψ ψ	ps	ط	600
none	'ח	kh	כ	600	700	Ω ω	oh	כ	none
none	'ו	z	ז	900	800			ז	6
none	'י	gh	י	1000	900			י	none
none	'ז	d	ז	800					
none	'ח	th	ח	500					

BOOK REVIEWS

NIDHI, Vol. 1, January 1-90. Published by the Indian Coin Society, Pethkar Road, Near Rajvilas Talkies, Mahal, Nagpur 440002, India. 54pp, illus.

The quality of the numismatic work emanating from India has undergone a remarkable transformation in the last decade. There are now a number of very gifted scholars who are producing excellent original research, and local coin societies are being set up. *NIDHI* is the first volume of the journal issued by the Indian Coin Society, which was established in Nagpur in 1980, but is only now embarking on its own publications. The society is to be congratulated on a very fine first volume, well printed and containing seven interesting articles.

Of particular importance is the article by Prashant Kulkarni about the little known mint of Nagpur; between 1730 and 1854 rupees were struck at Nagpur, initially with the Surat mintmark, and then with the Kuttack signature. Kulkarni's attribution of these confusing Moghul-style coins to particular periods between these dates using unpublished contemporary documents is a masterpiece of original numismatic research. While Kulkarni is the guiding light behind this Society, other members have written very good articles, such as Dilip Rajgor on some copper punch-marked coins; Ajay Mitra Shastri and Chandrashekhar Gupta on some Mitra and Bhadra coins; Amarendra Nath on some lead portrait coins of the Satavahanas; Devendra Handa on the antiquity of Rama-Tankas; Ahsan Ibrahim Chowhan on a rupee of Augangzeb of the mint of Islambundar and Lalman on an Islamic religious token.

This is an excellent start, and it is to be hoped that future volumes will maintain the high standard set. It is the Society's intention to publish one such volume a year, as well as Bimonthly Newsletters, of which no. 3 was issued in August, 1990. I believe that membership is £5 per annum, or the equivalent in other currencies, with a £2 membership fee. Those interested in further details can write to the Secretary, Mr. Pankaj Bakhai, Sahayog Building, Itwari Telephone Exchange Square, Central Avenue, Nagpur - 440002, INDIA.

Reviewed by N. G. Rhodes

STANDARD CATALOGUE OF WORLD COINS, by Chester L. Krause and Clifford Mishler, edited by Colin Bruce II, published June, 1990. 1920pp, 8½" x 11", soft cover, illus. Available from Krause Publications, 700 East State Street, Iola, WI 54990, \$36.95, plus \$2.50 shipping to U.S. addresses, \$5.00 elsewhere.

The 1991 edition of this standard catalogues more than 100,000 coins issued from 1801 to the present with valuations in up to six grades of preservation. More than 45,900 photos illustrate all type coins, an increase of more than 2,000 photos from the 1990 edition. Each coin is numbered using the Krause-Mishler system. There are 600 more listings than in the previous edition.

The catalogue is organized alphabetically by country of issue and the pieces are catalogued chronologically. Also included are mintage figures (where applicable); visual aids, like the Instant Identifier and Monogram Chart that allows coins to be identified through a key symbol; a Standard International Numerical System Chart, which cross-references date and denomination numerals; actual precious metal weights in gold silver and platinum; a wide list of mint, proof-like and proof sets; special identification of commemoratives; historical sketches of coinage of each country; a comprehensive Country Index; a Mint Index; Coin Denomination Chart; and more.

Seventeen pages are devoted to a section that catalogues the decimal coinages of Canada, Newfoundland, Nova Scotia, New Brunswick, and Prince Edward Island. Enlarged photos of major die varieties are included.

Reviewed by Jerry Remick

THE CHARLTON STANDARD CATALOGUE OF CANADIAN COINS, 1990 (44th) edition, revised by W. K. Cross. 275pp, softbound, illus. Available from dealers for \$7.50 Canadian. Also available from the publisher, Charlton International, 15 Birch Ave., Toronto, Ontario, Canada M4V 1E1, for \$10.50 Canadian postpaid. June, 1990.

This long-time standard reference catalogues legal tender coinage used in Canada from the issues of the French Colonial regime in the 1600's through the 1990 coinage. Specimen coins, collectors' coins, collectors' sets, patterns, trial pieces, official fabrications and test tokens are also catalogued.

The book contains 1250 photos and 8,000 price listings in up to eight different grades from GOOD through MINT STATE 65. All prices are completely reviewed and revised, reflecting the current market.

According to the publisher, "There are two new features in this edition. Silver dollars from 1935 to 1967 are catalogued in four mint state grades, MS-60, 63, 64, and 65, offering the collector and investor new market information previously unavailable. In addition new major varieties have been included in the listings for the 25 cents, 50 cents and dollar series."

The section on specimen coins introduced in the previous edition has been expanded.

A 26-page introductory section, including a 21-page illustrated grading section and a section on the Manufacture of Canadian Coins, begins the catalogue.

Tables on the gold content of Canadian coins, the silver content of Canadian coins and the bullion value of Canadian coins and a 2-page glossary of numismatic terms conclude the volume.

Reviewed by Jerry Remick

MEMBER NOTICE PAGE

Marlin Etzel, Box 601, Sgt. Bluff, IA 51054: WANTED: A supply of square window 2x2 coin holders. Will purchase or trade world coins or round window 2x2's for them. Small and Medium size needed. Even if you do not have any of these holders, but know someone who does, I would appreciate it very much if you would send me the name and address of that person.

Howard A. Daniel, III, P. O. Box 626, Dunn Loring, VA 22027-0626:
Want to buy the following Thailand coin: 1/4 Baht (1918) Y43 to complete my collection of round coins issued for circulation.

Want to buy the following French Cochinchina coin: 50 Cents 1884 Y3 to complete my collection.

Want to buy the following French Indochina bullion coin: 1 Tael (Ounce) 1944 KM3.2 minted in Hanoi.

Want to buy the following Chinese cash-style coins supposedly made in China for use in Viet Nam: Toda 39/Lockhart 92 and Toda 164.

Want to buy the Vietnamese Buu Diem telephone token for my collection.

Want to buy the following Chinese paper money for use in Viet Nam: Pick 272 and 276 for my collection.

NI ATTRIBUTION SERVICE: The NI Attribution Service is once again accepting items for attribution. Please refer to page 201 of the September issue for new rules regarding items sent in.

TEUTONIC ORDER



In 1614 the Teutonic Order struck an outstanding Double Taler for Maximilian. The obverse depicts the standing Maximilian in armor, cloak and crown, while the reverse has a knight on horseback surrounded by the shields of the Teutonic Order.

(Submitted by R. R. Kutcher)